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quite sure, and, as in several of the plates, there are too many objects. Still one who wished Webster in his least conventional and reminiscent vein might well choose it. It has the cardinal merit of mood and dignity. My own choice among the prints is *The Quai Montebello*. I love it for its sunniness, for the shimmering transparency of the shadow at the base of the building, for the reticent tact with which the settling of the walls and the sagging of rafters under their tiles have been suggested, for its expression of the great spaces along the Seine, and finally for a quite exquisite rhythm and balance of its simple rectangular forms. It confirms, too, old memories of loiterings along the quays when one drank in the discreet elation, the quiet and almost shabby elegance, the pervasive, civilized amenity that is old Paris. The linear foundation of this apparently prosaic subject is modulated with utmost sensitiveness.

Webster has had the advantages and disadvantages of having his artistic awakening and first fulfilment in Paris. Like so many other American pilgrims

he has yielded himself utterly to the spell of that lovely city, and she has generously rewarded his devotion. It is an experience that is likely either to make a man an adoptive Parisian, uprooting him, or else to leave him somewhat an exile for his remaining days. A robust talent must overcome this feeling of banishment and adjust itself to other skies. Such a period of reorientation is often difficult. By a rather cruel paradox precisely the most uneasy place to get your artistic second wind may be your native land. Webster remains, where he was two years ago, the joyous interpreter of old France, and in particular of Paris. It remains to be seen whether the beginnings of his rare talent—rare technically and in sensitiveness to the genius of place—have also once for all set its limitations. This I will not believe. Webster has done too much to accept a measure that would be adequate for many an artist. I expect to see him enlarge upon his Paris triumphs in new fields, and I want him to justify me in mistaking for a Meryon the first Webster that came under my eye.



A RARE PIECE OF CHINESE TAPESTRY

CHINESE TAPESTRIES AND EMBROIDERIES

A SPECIAL EXHIBITION AT THE MUSEUM OF FINE ARTS IN BOSTON

BY DENMAN W. ROSS

THE readers of ART AND PROGRESS will be interested to know of an exhibition of Chinese textiles, tapestries and embroideries, to be seen at the Museum of Fine Arts, in Boston. It is, without doubt, the most important exhibition of its kind

ever held in this country, and no one passing through Boston during the summer should miss seeing it.

Some of the examples shown have been purchased in this country, in New York and in San Francisco, but most of them

were collected during the past year in Canton, which is the best market in China for old silks and embroideries. Several times during the year the pawn-shops have sales where the dealers buy the things which are afterwards to be found in their shops.

The finest examples and illustrations of design that we have, of design for the

color and produce the most unusual and splendid effects; adding to the elements of color the glitter of gold, of pieces of colored glass, and even small mirrors. Nothing like these tapestries and embroideries have been produced by any other people or anywhere except in China.

As we all know, the difficulty of putting colors together is greatly increased when



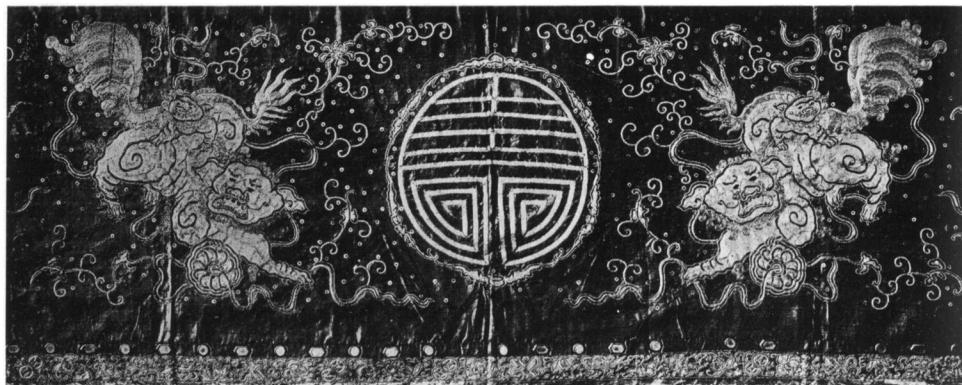
A CHINESE COAT

sake of design, are found in textile fabrics; and the collection in the Boston Museum is a very important one. It is a collection which now amounts to about six thousand pieces, dating from the early centuries of our era and coming from many countries of the East and West. The present exhibition represents recent and important additions to the collection.*

The Chinese love color and they like to use it in the highest degree of purity and intensity. They enjoy strong contrasts of

the colors are in the values of highest intensity and in that intensity. It is comparatively easy to put neutral tones together, already harmonized as they are by neutralization. The Chinese love of pure color and strong contrasts is absolutely opposed to such fastidiousness as that of Whistler, which was shocked and offended by all strong contrasts. The followers of Whistler will turn quickly away from the present exhibition, but I feel sure that it will give great pleasure, great delight, to those simple and unsophisticated people who prefer daylight to twilight, and who love to see a garden full of flowers in the full sunlight of a summer day.

*This exhibition has been arranged at this time for the students who take Dr. Ross' Course in Design in the Harvard Summer School, to illustrate his theories of color composition.



OLD CHINESE EMBROIDERY

The laws of color composition are understood by the Chinese as they were by the French designers of stained glass; by the men who, during the twelfth and thirteenth centuries, produced the glorious windows of Chartres and of Bourges. What the Chinese did in textiles at that time we can only guess from a few rare fragments which remain. The collection of Chinese textiles, of which we are writing, is of a much later time. Very few of the pieces shown antedate the present Dynasty. Most of them are of the period of Chien Lung or later still. They are absolutely Chinese in character, however, and show no foreign influence.

There are many examples of tapestry weaving in dresses and in wall hangings, also dresses and hangings of silk embroidery. The wall hangings were in

many cases offerings for the decoration of temples or shrines. Some of them have inscriptions giving the names of donors with appropriate sentiments. On one we find the characters which mean: "The mist and the rainbow crystallize into gladness."

There are many exquisite designs in embroidered jackets both of men and women; some theatrical costumes, also, in antique style suitable to the old plays in which they were used. One of them is shown in our illustration. The other illustration, at the beginning of this article, represents one of the finest pieces of woven tapestry. The third shows part of an embroidered temple hanging decorated with lions and the symbol of longevity.

The exhibition is of unusual interest. It will remain open through the summer.

"CLEOPATRA'S NEEDLE"—THE BRONZE SUPPORTS

BY MARY HOUSTON WARREN

MANY visitors to the Egyptian Obelisk in Central Park, New York, wonder at the significance of the bronze crabs which support the shaft at the point of contact with the pedestal upon which it is set. The worn corners of the base

of the obelisk show the necessity for supports which objects of this shape supply and the form chosen thus serves a practical as well as an ornamental purpose; but, archeologically, there would seem to be no reason for the use of a representa-